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A71p
1874

M. F. A.
1817

CATALOGUE

OF PICTURES BELONGING TO

H. R. H. THE DUKE DE MONTPENSIER,

AND OF

OTHER PICTURES,

ALSO LOANED TO THE

Boston

MUSEUM OF FINE ARTS.

M. F. A.

BOSTON:
ALFRED MUDGE & SON, PRINTERS, 34 SCHOOL ST.
1874.

MUSEUM OF FINE ARTS.

GIFT OF S. R. Koehler. Boston.

RECEIVED Feb. 7- 1888.

LIBRARY OF THE
MUSEUM OF FINE ARTS

THE MONTPENSIER PICTURES.

1. THE ANNUNCIATION.
2. THE ADORATION OF THE SHEPHERDS.
3. THE ADORATION OF THE MAGI.
4. THE CIRCUMCISION.

Francesco de Zurbaran, born 1598, *died* 1662. *Pupil of Juan de Roelas. Appointed Painter to Philip IV, in* 1650.

N. B.—These four pictures with two smaller ones formed the great altar piece of the Carthusian Convent at Cadiz.

5. A MONK PRAYING. *Francesco de Zurbaran.*

N. B. Formerly, like Nos. 1, 2, 3, 4, in the Spanish Gallery at the Louvre.

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6. THE VIRGIN OF THE SWATHING BAND. (La Vergen de la Faja.)

Bartolomeo Estaban Murillo born 1618, *died* 1682.

N. B. Painted for the Count of Aquila, it remained at Seville until 1840, when it was bought by Baron Taylor for the Spanish Gallery at the Louvre. It was purchased by the Duke de Montpensier after the death of King Louis Philippe.

7. PORTRAIT.

Diego de Silva Velazquez, born 1599, *died* 1660.

N. B. This Picture, long supposed to be a portrait of the painter belonged to the collection which Mr. F. H. Standish left by will to the King of the French.

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8. EQUESTRIAN PORTRAIT of Philip IV, King of Spain. *Velazquez.*

9. EQUESTRIAN PORTRAIT of the Count Duke d' Olivares, Prime Minister of Philip IV.

N. B. Said to be the original sketches for the great pictures in the Museum at Madrid. They were purchased from the banker Salamanca by Queen Isabella II, who presented them to her sister, the Duchesse de Montpensier.

10. THE REPENTANT MAGDALEN despoiling herself of her jewels. *Atanasio Boccanegra, born* 1638, *died* 1668. *Pupil of Alonso Cano.*

N. B. From a celebrated gallery at Seville.

11. CATO OF UTICA tearing out his entrails. *Joseph de Ribera, called Lo Spagnoletto, born* 1588, *died* 1656. *Pupil of Ribalta and of Caravaggio.*

N. B. From the Spanish Gallery at the Louvre. See Stirling's Annals of the Artists of Spain.

12. THE DISCOVERY of the Holy Cross. *Juan Valdès Leal, born* 1630, *died* 1694. *Pupil of Antonio del Castillo.*

N. B. Sketch for the great picture in the Charity Hospital at Seville.

13. ST. AUGUSTINE and other Fathers of the Church. — *Francisco Herrera, the elder, born* 1576, *died* 1685. *Studied under Luis Fernandez*

14. ST. JEROME and other Fathers of the Church. — *Francisco Herrera.*

N. B. Both these pictures were painted for the famous Convent of St. Jerome, at Seville.

15 and 16. Two Landscapes. — *Francisco Herrera, the younger, born* 1622, *died after* 1677. *Pupil of his father, Herrera the elder.*

N. B. Purchased by the Duke from a private gallery at Seville.

17. ECSTACY of St. Francis of Assisi. — *Juan de Ribalta, born* 1551, *died* 1628.

18. THE MADONNA with the Dead Christ in her arms. — *Luis de Morales, surnamed the Divine, born* 1509, *died* 1586.

N. B. From the Spanish Gallery at the Louvre.

19. HOLY FAMILY. — *Fra Sebastian del Piombo, born* 1485, *died* 1547. *Pupil of Giorgione.*

20. PORTRAIT of the Constable de Bourbon. — *Leonard de Limoges, called le Limousin, flourished* 1530–1560.

N. B. Painted in Enamel, and signed.

21. GAME. Juno borne through the air in a chariot. — *Jacopo Bassano, born* 1510, *died* 1592. *Pupil of his father, Francesco da Ponte, called Bassano the elder, studied under Bonifazio and Titian.*

22. FRUIT. Ceres in a chariot. — *Jacopo Bassano.*

23. LIONS in repose. — *Franz Snyders, born* 1579, *died* 1657.

N. B. From the collection of the Count of Altamira, at Madrid.

24. PRIEST on horseback in a wood, carrying the holy ciborium. — *Antony Frans Vandermeulen, born* 1634, *died* 1690.

25. LANDSCAPE with figures on horseback. — *Salvator Rosa, born* 1615, *died* 1673. *Pupil of El Greco.*

26. LANDSCAPE. — *Salvator Rosa.*

N. B. From the gallery of Vista Alégre, at Madrid.

27, 28, and 29. HISTORY OF JACOB. — *Pedro Orrente, born 1550, died 1641. Pupil of Bassano, called the Bassano of Valencia.*

MODERN PICTURES.

30. THE OCEAN NYMPHS weeping upon the Rock of Prometheus. — *HenriLehmann, born 1803.*

N. B. Painted in 1843, given by King Louis Philippe to his son, the Duke de Montpensier.

31. THE SYRENS seeking to entice Ulysses. — *Henri Lehmann.*

N. B. Painted for the Duke, as a pendant to No. 31.

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32. THE LAY BROTHER in charge of the cellar. — *Francois Granet, b. 1774, d. after 1833.*

33–55. Twenty-two small pictures. — *Tony Johannot, born 1803, died 1852.*

N. B. These pictures were engraved for the celebrated edition of the Gospels and that of the Imitation of Christ, published by Curmer.

PICTURES LOANED TO THE MUSEUM,

EXPRESSLY FOR THIS EXHIBITION,

BY DIFFERENT PERSONS.

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57. THE ERA OF THE REFORMATION. Cartoon by Baron Wilhelm von Kaulbach. Exhibited at Paris in 1867 at the Great Exposition, and purchased by Mr. B. M. C. Durfee, of Fall River. Kaulbach painted one of the six great frescos in the new museum at Berlin from this cartoon. Height, 23 feet; width, 26 feet.

A notice in the "London Art Journal" says: "We must look at the assemblage as a grand commemoration, in the spirit, of the vicissitudes and struggles of the Reformation, from the rising of its morning star (Wickliffe) to the cessation of wholesale persecution on account of religious opinions. . . . The assembly is represented as being held in an imposing interior, — that of a cathedral of the first class. In the centre is the choir; side aisles open on the right and left, and from the nearest spaces to the upper gallery, the vast expanse is thronged with groups of men in every variety of picturesque costume, all earnest in the business in hand."

We find here, as in all Kaulbach's great works, not only the actual subject, but everything, however remote, which ingenuity could bring into connection with it. Kaulbach has not only represented the men of the Reformation proper, such as Luther, Zwingli, Justus Jonas, Melancthon, and Calvin, but also those early church reformers who heralded their coming and prepared their way. Abèlard, Arnoldo da Brescia, and Waldus, of the 11th and 12th centuries; Wickliffe and Tauler, of the 14th century; Huss and Savonarola of the 15th, who had struggled against papal pretensions and served the cause of religious freedom, had a prescriptive right to place upon a stage dedicated to the Reformation; but Kaulbach has introduced others who are much less directly connected with it, such as the Rennaissance Humanists, artists, authors, scientists, and discoverers, who belong to it only on the ground that they opened

to the world those stores of ancient thought long hidden in the forgotten and neglected works of the great Greek and Roman authors; that they studied the recovered masterpieces of antique art; investigated causes and effects in nature; and extended geographical knowledge. Thus they widened the minds of men, ploughed the great intellectual field, and, like Cadmus, sowed those dragons teeth in the furrows, which, when the time came, sprang up in the shape of armed men ready to overthrow the barriers which impeded the free expansion of human thought. Among the Humanists are Petrarch, Erasmus, Reuchlin, Picoella Mirandula, and Marsilio Ficino; among the artists, Lionardo da Vinci, Albert Durer, Michel Angelo, and Raphael; among the authors, Machiavelli, Shakespeare, and Cervantes; among the scientists and philosophers, Paracelsus, Lord Bacon, Harvey, and Leonard Fuchs; among the discoverers, Columbus, Drake, and Michael Behaim; among the astronomers, Copernicus, Galileo, and Tycho Brahe. Lastly there are the sovereigns, electors, and leaders in the Reformation, William of Orange, Barneveldt, Admiral Coligny, Cranmer, Queen Elizabeth, John the Constant, and his son Johann Friedrich, brother and nephew of the Elector of Saxony, etc. etc. The spectator will be able, by looking at the photograph in front of the cartoon, to recognize all those distinguished personages and others among the more than 80 figures drawn in it. Among them is the painter himself, in the right-hand upper corner, ascending the stairs to assist Albert Durer, whom he thus acknowledges as his chosen master.

58. St. John in the Desert. Cristoforo Allori, b. 1577, d. 1621. Loaned by Mr. Abraham Bigelow. Purchased in Florence out of the gallery of the Marquis Panciatichi, where it had hung since it was painted.

59. The Descent from the Cross. Cartoon. Raphael Mengs, b. 1728, d. 1779. Loaned by Mr. George Chickering, who purchased it at Florence out of the Corsini Palace. It formerly belonged to the Rinuccini family.

This very fine work is of great interest, as being the painter's last work.

60. The Holy Family. Annibale Caracci, b. 1560, d. 1609. Loaned by Mr. George Walker, of Springfield, Mass.

This picture, which was painted at Parma when Annibale Caracci studied to imitate Corregio, was bought at Bologna from the Signori Conti by Niccolo Farlotti. It was brought to this country about forty years ago.

61. MADONNA AND CHILD. Cima da Conegliano. Loaned by Mr. Charles Shimmin.

62. PORTRAIT OF THE SECOND LORD BALTIMORE (b. 1605, d. 1675), presented by Queen Anne to the city of Annapolis in 1703. Owned by *Titian R. Peele*, Esq., who attributes it to Vandyck, b. 1599, d. 1641.

Extract from the Annals of Annapolis, by David Ridgely: "In 1703, Anne Arundel's town (so called in 1650 from the maiden name of Lady Baltimore), being incorporated as a city, received the name of Annapolis in honor of Queen Anne, who had ascended the throne in 1702. The Queen had Sir Godfrey Kneller (b. 1648, d. 1726), the court painter of that day, paint her portrait, and sent it, with the portrait of Cecilius Calvert, 2d Lord Baltimore, proprietary of the province, and founder of the State of Maryland, a gift to the City of Annapolis, in recognition of the compliment of naming the city after her."

The portrait of Queen Anne disappeared during the Revolution, but that of Lord Baltimore remained in the State House at Annapolis until 1823, where it was found by Charles Wilson *Peale*, the painter, stowed away in a lumber room, and in a most degraded condition. Mr. Peale told the aldermen that it was disgraceful to treat the portrait of the founder of their State with such neglect; and on finding them quite indifferent as to the matter, offered if they would give it to him, to paint portraits of six of the Governors of Maryland elected since the Revolution. His offer was accepted, the portraits were painted and delivered in 1824, and in June of that year Mr. Peele had the portrait of Lord Baltimore in his possession at Philadelphia. He then proceeded to clean and restore it with great care. In a letter written to his son in Feb. 1824, he says that he has completed the operation, and adds, "It is a very highly finished picture, but I am uncertain by what painter. Rembrandt (his son) and some others, think it was painted by Sir Godfrey Kneller," etc. etc. The present proprietor, Mr. Titian R. Peale, writes to say that the picture "has been attributed to Vandyck, the Court artist at the time represented, the embarkation in 1633, and also to Sir Godfrey Kneller, the artist at Court in 1703, who painted the portrait of Queen Anne, which she sent with it to Annapolis." For sale.

SUPPLEMENT TO THE MUSEUM CATALOGUE.

Room 2.

Objects recently added to the collections exhibited in the second room.

Case H. — Malachite Box, presented to Mr. G. B. Fox of Lowell, by the Russian Government. Loaned by Mr. Fox.

Case K contains three magnificent specimens of Limoges Enamel, purchased at Paris by the late Baron H. de Triqueti, and loaned to the Museum by the Trustees of the Athenæum.

1. Pitcher (Aiguière) made by Leonard de Limoges (b. 1532, d. 1574).

2. A very beautiful hollow "plaque" made by Jean Courtois (fl. 1568). Subject — Goliath going forth to Battle. Enamels of this kind are called "surpaillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories, and covered with a translucid enamel. The metal shining through the enamel produces great brilliancy of effect.

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Such enamels are extremely rare, and of very great value.

3. A plaque by Nardon Penicaud (fl. 1550). Subject — Descent from the Cross.

The antique marble vase, on a pedestal in the middle of the room, was found in the environs of Naples. It was purchased at Paris by M. de Triqueti, and has been loaned by the Trustees of the Athenæum. It is of Luni (Carrara) marble, and cannot be older than the Empire, as the Luni quarries were not worked by the Romans before the time of Augustus.

Specimens of Fayence and Porcelain loaned by Mr. G. W. Wales, placed upon shelves and hung against the wall.

1. Large Platter Rouen. 18th century. Fayence, called "la double Corne."

2, 3 2 Platters. Delft. 18th century. Fayence.

4, 5	2 Platters.	Old China.	16th century.	Porcelain.
6	1 Platter.	" Japan.	17th "	"
7, 8	2 Platters.	China.	18th "	"
9, 10	2 Plates.	Damascus.	16th "	Fayence.
11, 12	2 "	Rhodes.	17th "	"
13, 14, 15	3 "	Japan.		Porcelain.
16–19	4 "	China.		"
20, 21	2 "	Sevres.		"
22, 23	2 "	Berlin (old).		"
24, 25	2 "	Dresden (old).		"
26,	1 Plate.	Lowestoft.		Fayence.
27	1 "	Moustier.		"
28	1 "	Rouen.		"
29, 30	2 Plates.	Castelli, Abruzzi.		"
31	1 Plate.	Fürstenburg.		"
32	1 "	Nankin (old blue).		Porcelain.
33, 34	2 Plates.	Japan.		"
35	1 Plate.	China.		"

36, 37 (Case F) Saracenic Tiles from the Mosque of Sta. Sophia, Constantinople.

For Reference

Not to be taken from this room